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THE SEPTEMBER BURLINGTON.

"A Marriage Feast at Bermondsey,"
by Joris Hoefnagel, in the collection of
the Marquis of Salisbury at Hatfield,
forms the frontispiece of the Septem-
ber number of the Burlington Maga-
zine, and is well described in a paper
by F. M. Kelly. The conclusion to
Miss May Morris's article on William
de Morgan deals more especially, with
de Morgan's art and is accompanied by
illustrative plates. W. R. Lethaby's
VIth essay on English Primitives is a
valuable and interesting document.

"Notes on Italian Medals," by G. F.
Hill, are the continuation of a previous
article in this series, and the two ac-
companying plates reproduce some of
the finest examples of the work of the
Italian medallists. "A Theatre Project
by Inigo Jones" is the conclusion of
William Grant Keith's important paper
on the work of this artist, whose draw-
ings for designs for a theatre are well
reproduced. E. W. Tristram con-
tributes an interesting note on "The
Roof Paintings at Dadesjö, Sweden,"
showing that Scandinavian wall paint-
ing in the middle ages was inspired by
the English schools. The illustration
of this roof painting largely demon-
strates this fact. "A Set of Eight
Hsien," by R. L. Hobson, follows and
is finely illustrated. The Burlington
may be obtained from its American
publisher, James B. Townsend, 15 E.
40 St., N. Y.

THE HUTH LIBRARY SALE

It is stated as an index of the magnitude
of the Huth Library that the sale of the six
portions which have passed under the ham-
mer at various periods in the last six years
has now extended over very nearly six
weeks of steady auctioneering—39 days.
The sale of the last section this summer
required a week and brought in the sum of
£27,091. What the aggregate return for
the whole has been is not stated, but it is
said that the Shakespeare collection, which
was sold by private treaty, has brought no
less than £208,957. The profits on some
single items have been, of course, enor-
mous. At the last sale one Portolanos (as
works containing charts of harbors, etc.,
were called in mediæval times) sold for
£1,200; it had been bought in 1874 by the
elder Huth for £100. Two other Mss. of
the same character, which sold for £1,050
each, had been bought in 1868 and 1864
for £77 each. A little eight-page tract for
which Huth had paid about \$25 was sold
for just \$1,305 this summer.

BARNARD OR ST. GAUDENS?

A fierce controversy, not only as
to the relative art merits of the well
known statue of Lincoln by the late
Augustus St. Gaudens in Chicago, and
the later one by George Grey Barnard,
recently presented to the city of Cin-
cinnati by Mr. Charles P. Taft—but as
to the respective faithfulness to life,
and adequate and satisfying present-
ments of the "Great Liberator" of the
two works—induced by the announced
purpose of the American Peace Cen-
tenary Committee, to present a replica
of the Barnard Lincoln to be paid for
by Mr. Taft, to London and possibly
later to Paris—has been raging of late
in the N. Y. "Times," "Tribune" and
other large American dailies and in the
two American art monthlies, the "Art
World" and "Touchstone."

As almost inevitably occurs in any
more or less Academic controversy in
this country—far too much personal
jealousy and bitterness of feeling has
been manifest—some of it surprising in
its intensity—in the published and
private opinions and expressions on
the subject and there have not been
wanting intimations, and even charges,
of undue influences, and even bribery,
heard.

We believe that all this is most un-
wise and unfortunate and that the
question is one for calm and courte-
ous deliberation and discussion, and
should be decided by the weight of
opinion of those most competent to
judge—not only eminent artists, es-
pecially sculptors, but those still living,
men and women, who knew Lincoln
well and can still recall his appearance
and personality. What is desirable,
therefore, is the largest and widest pos-
sible dispassionate expression and ex-
change of opinions, as to which statue
would best present the form and fea-
tures of the "Great Liberator" and war
President to the Allied capitals of Eng-
land and France—and a final decision,
based upon as near a majority verdict
as can, in this way, be obtained. We
hold and propose to hold, until the
question can in this way be decided—
an open mind upon it and, therefore,
will do our part in presenting both
sides of the controversy.

The story of the controversy—repro-
ductions of the two statues and opin-
ions pro and con, will be found else-
where in this issue and we invite brief
letters, which must not exceed 200
words, on the subject, to be published
in succeeding issues.

OBITUARY

Hilaire G. E. Degas

Hilaire Germain Edgard Degas, died in
Paris, Sept. 27 last. He was a noted painter
of the various phases of Parisian life, par-
ticularly the ballet and horse races. His
"Les Danseuses a la Barre" realized \$87,000
at the Roman sale, held several years ago,
though Degas had originally sold it for \$97.

Degas was born in 1832 and studied law,
but later took up art. Several years ago
his eyesight failed him, and he lived almost
as a hermit. His career, however brilliant
in the number of notable paintings which he
produced, had few arresting moments for
his biographers. He sought his masters in
the Louvre and in Italy. He visited America
about the time of the civil war, and was in
Florida and Virginia. Upon his return he
pursued his studies and talked aesthetics
with the young men of his circle at the
Café Guerbois in the Ave. de Clichy.

"Another one of the giants of the nineteenth
century is gone," writes Dr. Montgelas in the Chicago
"Examiner." "And near blind, too, like Renoir, who,
with Monet, alone survives! What a cruel fate that
shuts out from the light they loved the men who did

so much to show us that light in a new loveliness
undreamed of by the contemporaries of Titian and
Velasquez. It is as if nature resented the indiscre-
tions of those light bringers like the gods once were
angered at Prometheus. And what irony that so many
of us as yet refuse to open our eyes to the new
splendor!"

"Degas was never a popular painter. While his
paintings, especially in late years, have brought prices
as high as Monet's, they were almost exclusively
bought by discriminating collectors or artists. For
a public who revelled in the 'loveliness' of statuesque
ladies, both clad and unclad, the brutal physical and
psychical ugliness of Degas' women had no appeal.
Strange, for his favored subjects were balletteuses,
the continental equivalent of the American chorus
girls. One should think that the continental equiv-
alents of the American 'tired business men' would have
proven a lucrative market for his canvases. Un-
fortunately for his fame, the balletteuses before the
footlights interested him but seldom, and when he did
paint them it was but the problems of light, line and
space that inspired him, not the sexual charm of the
young woman whose disillusioning plainness when
back of the scene he knew so well. For that is
where he searched the material for his canvases."

"Rehearsals, dancing lessons, make-up scenes, all
the meanness, nastiness, ugliness on the reverse of
that life of which we in the front seats see but the
brilliant face side. Degas has painted again and again
as if he could not get tired of digging into the ugly
reality of it all—the reality which for him held so
much beauty. The dim gray light of the back of the
stage that mysterious mixture of artificial light and
not quite kept out daylight, in which these girls stood,
sat and walked about, fascinated him. He play of
light and shadow on their tired faces, tired from
continuously smiling at audiences, the misery of their
ugly bodies only accentuated by the make-up on their
faces, all that was a source of constant fascination
to the master."

"And yet he was not a realist in the strict sense
of the word. He made pictures out of the impres-
sions he got. Not only the fact that he often em-
ployed pasted as a medium but that his palette con-
tained chiefly pastel hues, reminds one of that clever
arranger, Whistler. Degas has the same talent for
composition, his color touches are never accidental,
the placement of his figures never left to a chance
situation."

Charles Napier Hemy

Charles Napier Hemy, the noted marine
painter, died at Falmouth, England, Sept.
30 last.

Charles Napier Hemy was born at New
Castle-on-Tyne, England, May 24, 1841, the
son of Henri F. Hemy, a well known mu-
sician. In 1850 the family moved to Aus-
tralia, the long voyage on a sailing ship
giving young Hemy opportunity to study
ships. The family returned to England
after two years, and young Hemy attended
the School of Art at Newcastle, but his
father soon sent him to Ushaw College,
County Durham, to study for the priest-
hood. His love for the sea was so great,
however, that at fifteen he engaged himself
as an apprentice on a collier-brig, but was
caught by his father, after one voyage, and
sent back to his studies. Two years later,
at seventeen, he ran away again and shipped
before the mast on a Mediterranean voy-
age, but was taken ill and returned home
to enter a Dominican monastery, where he
remained until he was twenty-one.

During this period, however, he did not
altogether neglect his art, and at twenty-
two he abandoned theology for art, with
the sea as the leading subject for his
themes, coming under the influence of Hol-
man Hunt. For three years he followed
the tenets of the school of Hunt, painting
pictures of the coast, and then decided that
his technical knowledge was inadequate,
went to Antwerp, and studied for fifteen
months under Baron Leys. He dropped his
marine painting, and until 1870 remained in
Antwerp painting religious pictures. He
then returned to England and resumed his
marine painting, but it was not until 1880
that he made his first hit with "Saved,"
which was shown in the Grosvenor Gal-
lery, and was the sensation of the exhibi-
tion. In 1883 he took up his residence at
Falmouth and began the series of pictures
which made his reputation.

At Falmouth an ordinary open boat was
made to serve his purpose as studio, and
the difficulties under which his work was
accomplished can be but faintly imagined.
Exposed to the changes of the weather, ill-
sheltered from sun, wind, and rain by an
umbrella, he rowed about in Falmouth Har-
bor, sketching and painting the effects of
light and shade upon the water, and en-
deavoring to fix upon his paper and canvas
the varied aspects of the sea in its many
moods. The fascination of the work grew
upon him, and, to better the conditions of
its execution, he transformed a forty-foot
Seine boat into a floating studio, by build-
ing a houselike structure into her. In this
craft he painted many of his best known sub-
jects, among them, "Homewards," now in
the Birmingham Gallery, "The Smelt Net,"
"Land's End Crabbers," "Alongshore
Fishermen," and "Spearing Fish." For six
years he sailed and worked in the Vande-
velde, as he had christened his boat. The
picturesque fishing villages on the wild Corn-
ish coast were visited, and from the beach
at Portscathoe, Sennen, and Land's End he
executed several of his well known pictures.
The boat was wrecked in 1888 in a gale,
and then he had built the Vandermeer, a
comfortable yacht with room enough to
work on a six-foot canvas, and there he had
lived and worked. In 1910 he was elected
a member of the Royal Academy.

Able and successful painter of the sea
as was Hemy, his work is little known here,
and has never been popular with American
art lovers. This is passing strange, as Am-
ericans, especially of the eastern and west-
ern seaboard, are, as a rule, lovers and ad-
mirers of good marine painting. The lack

of knowledge of or interest in Hemy's work
here can, therefore, only be accounted for
by the facts that he painted chiefly in water-
color, and the cold grey seas and skies of
the English channel, in other words, did
not put much color, which Americans love,
into his work, and portrayed seas unknown
to them, and that the dealers in foreign art
here have seemingly never had the cour-
age to even try to introduce his work here
and build up a clientele for it. At an auc-
tion last season, of modern English water-
colors, sent here by the Royal Society of
British watercolor painters, several admir-
able examples of Hemy sold for ridiculou-
sly low sums and must have proved a fine
bargain to the purchasers, if they had
knowledge and wit enough to send them
back to England for sale.

J. Dunbar Wright

In the passing of J. Dunbar Wright, who
was laid to rest on Monday last, following
a brief and touching funeral service at his
new and beautiful studio in the Hotel des
Artists, W. 67 St. (his sudden death hav-
ing occurred as the result of an accident
by which he was thrown from and crushed
under his new motor near Port Jervis,
N. Y., Oct. 5), there left the American art
world one of its most and deservedly es-
teemed and loved members.

Dunbar Wright, a man of earned and in-
herited wealth, was not a "slacker," as
have been too many young Americans of
wealth, but from his early days as a clerk,
and later, an agent of the Standard Oil
Company, and through many later years to
middle age (he was only 55), he "played
the game" of life as a man and a gentle-
man. Possessing a fine and cultured mind,
a strong and sturdy character, an unusu-
ally sensitive refined and generous nature,
he added to this good inheritance a love of
and taste for the beautiful, that, when he
had acquired a modest fortune, influenced
him to take up the study and pursuit of
art. He was exceptionally skilful with the
camera and, loving travel, he journeyed far
and wide, bringing home from each trip,
many plates, marked, not only by good tech-
nical knowledge, but by the discernment
shown in his subjects. Only last spring he
gave a talk at the Hotel Astor on "Ha-
waii and the Hawaiians," interesting and in-
structive, and quaintly humorous at times,
and which was illustrated by photographs,
some moving ones, taken by himself in Ha-
waii last year, and this talk, modestly an-
nounced and given, held a large audience
tensely interested for some two hours.

But photography did not satisfy Dunbar
Wright's love of art and some twelve years
ago he took up the study of landscape paint-
ing, and from the first revealed a sense of
color and skill in composition, which sur-
prised his teachers. An exhibition of his
landscapes two winters ago at the Folsom
Galleries, brought his work deserved praise
from press and public, and had he lived,
this promise of his early painting, might
have, in time, brought him into a high place
among modern American landscape paint-
ers.

But there was another side to Dunbar
Wright's fine and rare personality and that
was the kindly and charitable. Although
born a Quaker, like the late Col. Robert
Ingersoll, he believed that "to do good is
my religion," and he acted up to this
belief. His kindness to many a strug-
gling artist, and his charity to the
poor, were never fully known nor appre-
ciated. Deeply moved and touched by the
condition of the suffering orphans of mar-
tyred Belgium, he had, at his own expense,
brought over a number of those "little
ones" and had established them in a home
at Milford, Pa. It was while motoring to
visit these wards that he met with his
death. The current issue of the Red Cross
Magazine gives an interesting story of this
charity.

A member of the Salmagundi, Brook and
other art clubs, Dunbar Wright was al-
ways keenly interested in the cause of
American art, and he was also a collector—
his assemblage of modern American land-
scapes being especially good and well
chosen—while his collection of modern and
old European art works and objects while
small, is a choice and fine one.

Dunbar Wright was a devoted son and
brother, and this devotion to his parents,
the late Mr. and Mrs. Howard Wright, and
to his surviving sister, has explained to his
host of friends the reason for his having
remained a bachelor.

A rare, a refined, a strong and sweet per-
sonality has gone, and the old saying: "We
shall not look upon his like again," is the
best epitaph that can be given Dunbar
Wright.

Robert S. Peabody

Robert S. Peabody, of Boston, a widely
known architect, recently died in his sum-
mer home at Peach's Point. He had been
president of the American Institute of Ar-
chitects, Chairman of the Boston Park Com-
mission and for many years was one of the
overseers of Harvard University. He was
born at New Bedford, in 1845. He leaves
his wife and three children.